T. H. Music

Conversations With Leo Baxter and Others

9-21-69 T.H. Trib-Star p. 18

A Wonderful Entertainment Era, When Bands Played for Dancing

By CAROLYN TOOPS

Tribune Staff Writer

Editor's note: This is the first of a series on dancing, dance bands, people and places in Terre Haute, concentrating on the 1920s and 1930s. The second will feature other local bands of the era, and well-known musicians who at one time played in local groups.

Whatever became of dancing? Whatever became of dance bands. Back in the 1920s and 1930s, Terre Haute (and the whole country) abounded in places to dance, featuring "live" music. Going out for an evening of dancing was the thing to do.

In Terre Haute you could top off an evening by going dancing after a show at one or both of the local vaudeville houses. Often the evening would end with Chinese food at the popular King Lem Inn on Wabash Avenue downtown.

But customs and habits and people have a way of changing, and to many, these bygone days are just pleasant and lingering memories now.

Leo Baxter, a well-known local musician and an active participant in many phases of the music profession, took time out recently to reminisce with a Tribune reporter about dance bands, ballrooms, the past and the present.

Leo lives at 706 S. 25th St., with his wife, Hazel, and except for two brief periods when he went to Florda and California, has worked as a musician in and around Terre Haute all his life. Currently he has a seven-piece orchestra which plays for dances in the area. In the group are Harold Malone, sax and clarinet; Harley Pell, sax and clarinet; Bud Morgan, sax and clarinet; Charles Seward, drums; Warren Bandy, bass; Bill Pirtle, trumpet, also vocalist, and Leo at the piano.

Old Tunes Updated

They play many of the old tunes, but with different arrangements, and still get requests for waltzes. "Annverversary Waltz" and "Melody of Love" continue to be popular, Leo says. His orchestra plays some stock or standard arrangements, but they also make up many of their own.

Leo was born in Carbon ,Ind., and grew up in Clinton, where he lived with an aunt after his mother died. He used to come to Terre Haute on the interurban for weekly piano lessons at St. Benedict's. Later, after he moved to Terre Haute, his teacher was Prof. Leibing, and the emphasis was, of course, on classical music.

In recalling early jobs, Leo mentioned that he was indeed fortunate to be able to improvise (this is something you're born with; it isn't something that can be taught, he feels) because that was necessary when you worked at picture shows during silent film days.

He later worked at a local vaudeville house, the Liberty. When he took a leave of absence to go to Florida, his replacement at the Liberty was Claude Thornhill, then a high school student. (More about Claude Thornhill later in this series.)

Plays in Band

After Leo returned to his job at the Liberty, he also began to play in a dance band at the Tokyo, perhaps the most popular ballroom in town at that time. It was small, exclusive, elite, and featured Japanese decor, unique for those days. It was run by the Breinig family. Some say that the Tokyo was where Terre Haute's "400" went to dance. You bought your ticket at the gate, and the cost was five cents per dance. The Tokyo was located on South 8th Street, behind the Salvation Army building.

Apparently there was little trouble with unruly patrons. According to one who frequently went there, the management would simply ban the troublemaker for a week from coming to dance, and this was indeed a severe enough punishment to make the offender mend his ways.

Actually this was the second Tokyo. The original Tokyo was north of the present Fire Department Headquarters on South 9th Street, where the Cadillac agency is now located.

Other popular places in town for dancing at this time, to which young and old flocked, were the Winter Garden, operated by John Roberts, on 9th Street across from the Fire House and next to the K of C building; the Orpheum, now the annex to Fort Harrison Savings Association (it operated as a theatre, then a dance hall, then a theatre until it closed in the late 1940s); the Moose Hall, above the present location of Osco Drug Store, with dances twice weekly; the Modern Americans Hall, at 5th and Wabash, on the third floor of the Tune Brothers building; the Ewart Twins Dancing School, which held public dances several nights a week; and was located over the old Carl Wolf store on the south side of Wabash Avenue; and the Odd Fellows Hall, at 8th and Ohio, third floor.

Terre Haute's Trianon

The Trianon, which opened in December, 1923, was the largest of Terre Haute's dance pavilions. It was operated for about 15 years by Homer Williams during the dance era.

Special lighting effects were employed to make elaborate decorations and draperies unnecessary. A contest was held to select a name for Terre Haute's largest dance hall, and the local Trianon shared the name with others located in Cleveland, Los Angeles, Seattle and perhaps the most famous, Chicago.

The Trianon was razed several years ago to make way for the Topps store on Wabash Avenue. It was used for an ice skating rink for a short time, and also housed the Simplicity Pattern Company's operation here.

The Trianon's grand opening was a gala benefit for Union Hospital, and admission was $1.00. Afterward, it cost 10 cents for admission, 10 cents for checking and five cents a dance. The ballroom could hold 800 couples, and because of its size, was the only place in Terre Haute where the big name bands came to play. Many of the local bands and orchestras, incuding Leo Baxter's, also played often at the Trianon, which was open nightly and on Sunday afternoons. Being outside the city limits, at that time, it was permissible to hold Sunday dances there.

Name Bands Come

Among the name bands which appeared at the Trianon were Paul Whiteman, the Kansas City Nighthawks, Buddy Rogers, King Anderson, Coon-Sanders Band, Cab Calloway, Duke Ellington, Buddy Rogers, Jan Garber, Sammy Kaye Henry Busse, Russ Morgan, Wayne King and McKinney's Cotton-pcikers.

(Sidelight: Wayne King's Orchestra will play here in October for the Potentate's Ball of Zorah Shrine Temple. The over-30 crowd will remember especially his theme song, "The Waltz You Saved For Me.")

The Trianon also featured a "Moonlight Gardens" section, an outdoor pavilion for dancing in the summer. Several other suburban dancing pavilions also attracted large crowds in the summer. Among them were the Summer Garden, east of the viaduct on East Wabash Avenue, reached by interurban transportation; Elm Grove, via interurban to North Terre Haute, popular for many years; Erickson's Hall, also in North Terre Haute, and Ray Park, at Riley, at which several of the local bands played. Dances were held every Saturday night at the Dreamland, in Clinton, on the interurban line.

Even earlier, between 1910 and 1915, the first of these summer dancing pavilions, Chelsea Park, had operated. It was located between Sanford and St. Mary's and was also reached by interurban.

Private dances (school and sorority, etc.) were often held at the Phoenix Club, at 5th and Walnut, where the Labor Temple is located. Hoagy Carmichael, the Wolverines and Dusty Rhodes, among others, appeared at the Phoenix.

Also there was the Deming Hotel Ballroom, and later the Mayflower Room of the Terre Haute House. The first supper club with a "night club" atmosphere was at the Deming (now Hulman Center) in what is now the Hoosier Room.

The Favorite Dances

The basic dance steps in the 1920s were the one-step, fox trot and waltz, usually in that order, making a set. You knew exactly what the next dance would be, or you could ask your partner, according to those who danced regularly. Other favorites were the two-step, Charleston, Black Bottom, Lindy Hop, Turkey Trot, Finale Hop, and Castle Walk. Waltzes began to go out about 1925.

According to Leo, there was also some square and round dancing during this period, but mostly at private parties.

Marathons, walkathons, the Big Apple, jitterbugging—these followed. Jitterbugging heralded the arrival of separate dancing, and perhaps helped hasten the demise of ballroom dancing as it had been.

Memories of the 20s

From a woman: "One of the things I remember about the dancing of the twenties is that people danced gracefully and well and looked good on the dance floor. There were more men then who were good dancers. The smooth, gliding dances were especially graceful. Often a young lady could tell by the way her partner danced (and his manners) who his dancing instructor had been. To one local dancing master, deportment and dancing skill were equally important."

From a man: "The grace, the long sweeping steps, the twirling, long skirts of the girls . . . beautiful."

Leo and his Society Five played for many dances during the 1920s. They didn't rehearse together much, if at all; each was an accomplished musician and they all played well together. Some of his group had other jobs outside the music profession also, and some also taught. Leo himself has not done any teaching or composing, he says.

Continuing with his musical career, Leo was the musical director of the Tribune-Star Christmas Frolic at the Hippodrome in 1934.

Live Music on Radio

He was with radio station WBOW for 27 years. In his job as music and program director, he also played organ and piano. One of the employees at WBOW during this time was Burl Ives, who attended Indiana State for a while, and who later became famous as a singer and actor.

During the WBOW years, Leo accompanied singer Jackie Cultice (now the wife of Jack Hughes, Tribune reporter) on a regular radio program.

Since the 1920s, Leo has had his own orchestra. The size has varied, but the music has not changed significantly — it is dance music, first and foremost.

Some of Leo's vocalists were Marion Adami and Joanie Brochet. Ruth Pressler, a whistler, was very popular, and made many appearances with Leo's orchestra at the Trianon.

Leo has been a member of Local 25, Terre Haute Federation of Musicians, for some time, and has served as vice president for about 16 years. It has about 300 members. During Terre Haute's sesquicentennial celebration in 1966, Leo received permission from the union to be the accompanist for the style show which featured fashions in dress as well as fashions in music, from the 1800s to the present.

During his career, he also has played for the Ernestine Myers Dancing School and at the recitals.

Leo's personal preference for music is for the sweet, pleasing-to-the-ear-kind, with a melody. When asked to comment about some of the current pop music, he just smiled and said "No comment."

Next: Cruising down the Wabash River, the dance boats; other local bands of the 20s and 30s; famous musicians who worked in Terre Haute.

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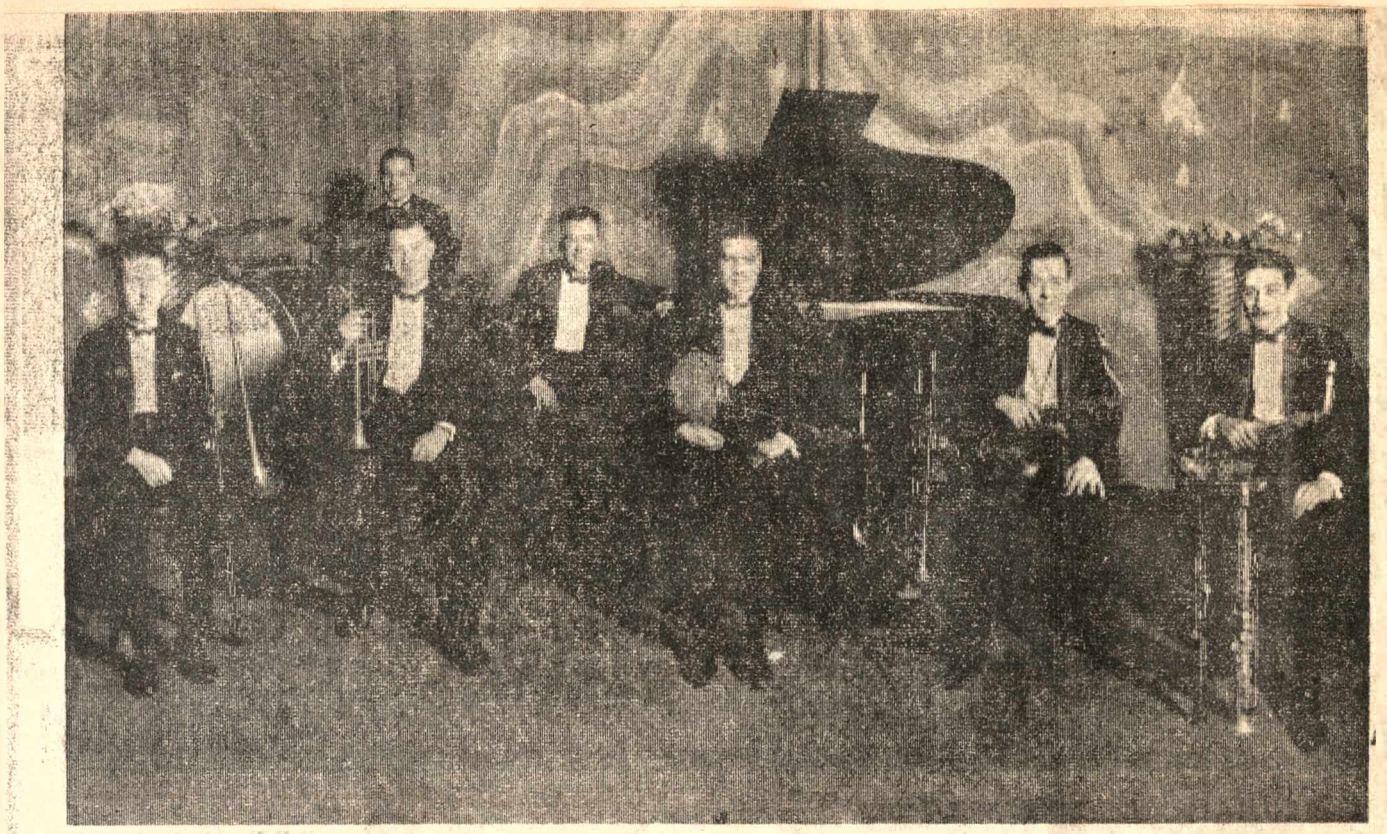

LEO BAXTER'S ORCHESTRA in the late 20s or early 30s played often at the Trianon, as did many other local bands. From left are Jean McCormick, trombone; Claude Conrad, trumpet; Tot Ensminger, drums; Leo Baxter, piano; Heavy Elder, banjo; Ralph (Skinny) Budd, sax and clarinet, and Lee Risher, sax, clarinet and oboe. Photo by Martin.

LEO BAXTER'S SOCIETY FIVE kept busy playing for dances in the 1920s when there were many places for dancers of all ages to dance to their heart's content. This picture was taken in the Ewart Twins Studio. From left are Ray (Fat) Miller on drums, Charley (Boots) Stark on sax, Leo Baxter, piano; Rollie Zachary, violin, and Newt Alexander, banjo. Photo Courtesy of Leo Baxter.

T. H. Music and Musicians

Telling It Like It Was

A Wonderful Entertainment Era, When Bands Played for Dancing

By CAROLYN TOOPS

Tribune Staff Writer

Back in the Twenties, being a good dancer meant that you worked at it. You took lessons, and you practiced. Many of the local dancing studios held dances several nights a week, with "live" music. These dances were open to the public. The students and people who just enjoyed dancing polished their dancing skills to perfection.

In conversations with Terre Hauteans about these memorable days, the names of several dancing teachers have been mentioned again and again. One of the earliest was Prof. Oscar Duenweg. He also had the honor of leading the grand march at the Union Hospital benefit ball at the Deming Hotel in 1913.

Billy Schomer is another. Besides teaching dancing, he also was manager of the Trianon for a number of years. His son, Wayne, now a vice president of Indiana State University, was a ticket-taker at the local ballroom during the time that his father was manager.

Two other well-known dancing instructors were Chris Stark and Reid Marlatt. Their studio was on the third floor (it was removed in 1953) of the Mayer Building on Wabash Ave., next to the Tribune Building. Stark gave piano lessons and Marlatt gave dance lessons. Later Chris gave dance lessons as well as piano lessons.

The Messrs. Stark, Marlatt and Schomer still live in Terre Haute.

Size of Bands

Verne Brown, a well-known local musician, relates that up until about 1920, music for dancing was limited to just piano and drums. On special occasions four or five-piece groups played. In the early Twenties, Dixieland, then jazz, drifted north from New Orleans.

Five or six-piece groups played blues, and among the most popular tunes were the St. Louis, the Beale Street and the Memphis Blues.

Of the waltzes, the favorites were the Missouri Waltz and the Ohio Waltz. After blues and jazz took hold, waltzes began to decline in popularity in the mid-twenties.

Orchestra grew larger. Many of the local ones had 12 or 13 pieces. Hotel orchestras often had from 12 to 18 musicians.

Terre Haute Orchestras

Besides Leo Baxter's orchestra, featued in last week's story, several other local groups kept busy playing for dances, both public and private.

Jack O'Grady's orchestra played for dances at the Trianon and other halls. O'Grady, who later served in the Indiana House of Representatives, also had the pit orchestra in the Grand, a local vaudeville house.

Paul Johnson had a theatre orchestra at the American Theatre.

Ada Campbell, the only woman orchestra leader of this era, started out with Bud Cromwell's orchestra in the early Twenties. A pianist, she later had her own orchestra from about 1921 until 1925, playing for private parties and clubs, until her death in a car-interurban accident near the Trianon.

Lowell Tennis, a school teacher in this area, joined Bud Cromwell's band as a pianist, and later formed his own orchestra.

Cliff Lowe's orchestra was also very popular in 1920. He mostly played private parties, clubs and the country clubs.

Jim Riley's orchestra played for summer dances at Ray Park (one of the several pavillions for dancing at that time) in Riley. Jim was one of the first Terre Haute musicians to go into radio during the early days of broadcasting. Verne Brown and Glen Collins were with Jim and his 13-piece band in Fort Worth, Tex., where they played the Texas Hotel for a six-months engagement, and broadcast over WBAP.

The Cromwells

Beecher Cromwell started the Cromwell Novelty Orchestra about 1920, and his brother Bud took over several years later after Beecher began to devote his time to the family business. At first they played private parties, fraternity and sorority dances and clubs.

Bud Cromwell recalls he many dances at the Moose—Chris Stark at the piano, Beecher on the sax and Bud on drums. Bud was also with Cliff Lowe's orchestra for a while.

Bud relates that when his orchestra played at the two country clubs, a popular young man with a natural talent for piano, John Lamb, often sat in at the piano with his musicians at the club dances.

Bud's group played the Orpheum for several years, and also the Trianon. By then he had a 12-piece band. His vocalists at the Trianon were Judy Sullivan and Johnnie Lee.

Bud Cromwell's orchestra was popular at colleges in the area, and played often at the University of Illinois, Purdue, DePauw and Indiana University. His orchestra often played during the Kiwanis and Rotary noon luncheons.

Bud received his early training in music in the Clay City High School band and orchestra. He was a professional musician from 1918 until 1932, when he joined his brother Beecher in the transfer, stor- and furniture business, which operated until 1964, when the store was closed. Bud moved to 319 Wabash Avenue and operates a business there.

Bud left the music profession in 1932 and has not returned actively. He says he's sat in on drums with a band when he has vacationed in Acapulco, Mexico, several times in recent years.

Terre Haute and the area served as an excellent training ground for many musicians who later went on to fame and success in many branches of music.

Perhaps the best known is Claude Thornhill, who began his career by subbing for Leo Baxter at the Liberty when he was still a high school student. He later played at the local Orpheum and went on to attend the Cincinnati Conservatory of Music.

Claude was accompanist for Morton Downey for a year. He played in the Meyer Davis Orchestra in 1933. He was a pianist and arranger for the large (35-40) piece Andre Kostelanetz orchestra, often heard on radio, which played the Rainbow Room of Rockefeller Center for several years. He was also with Ray Noble's orchestra for a while.

He later formed his own orchestra, which was considered tops in 1942. He became well-known and was noted for the distinctive and elegant stylings that reflected his early classical piano training. He composed his own theme song, "Snowfall," which is considered a classic by many.

Claude's promising career was interrupted when he went into the army during World

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War II. After completing his military service, he returned to music, and after the end of the big band era, he played with small groups until his death about two years ago. His mother made her home in Terre Haute and died a year later.

Other Artists

Fred Kintz, brother of the late city councilman George Kintz, got his start locally with Bud Cromwell's band. He played guitar and banjo, and was a vocalist. In New York he became a featured vocalist and guitarist with Rubinoff's orchestra. (The over-30s will recall Rubinoff and His Magic Violin.)

Johnny "Scat" Davis, a native of Brazil, played at the Grand with Jack O'Grady's orchestra. He was with Fred Waring and his Pennsylvanians, later played the Blackhawk, Chicago. He formed his own band, went to California and appeared in motion pictures.

Harry McDaniel played in Leo Baxter's orchestra and in the original band at the Orpheum. He played the violin, trumpet, bass and piano and also had a comedy act. His biggest hit was "Ding Dong Daddy From Dumas," which he wrote and recorded. Those who remember Harry consider him "one of Terre Haute's greats."

Lee Risher, who played sax, clarinet and oboe in Leo Baxter's orchestra in the Twenties, is still in the music business. Leo reported that he caught a glimpse of Lee recently on TV, with Henry Mancini's orchestra.

Danny Polo of Clinton played the sax and clarinet. He was with Claude Thornhill's orchestra during a long run at the Edgewater Beach Hotel, Chicago, and went on to classical music, playing in both the Berlin and London Symphonies. Verne Brown recalls that in 1942 or 1943 Benny Goodman said that "Polo is the finest clarinetman in the U. S."

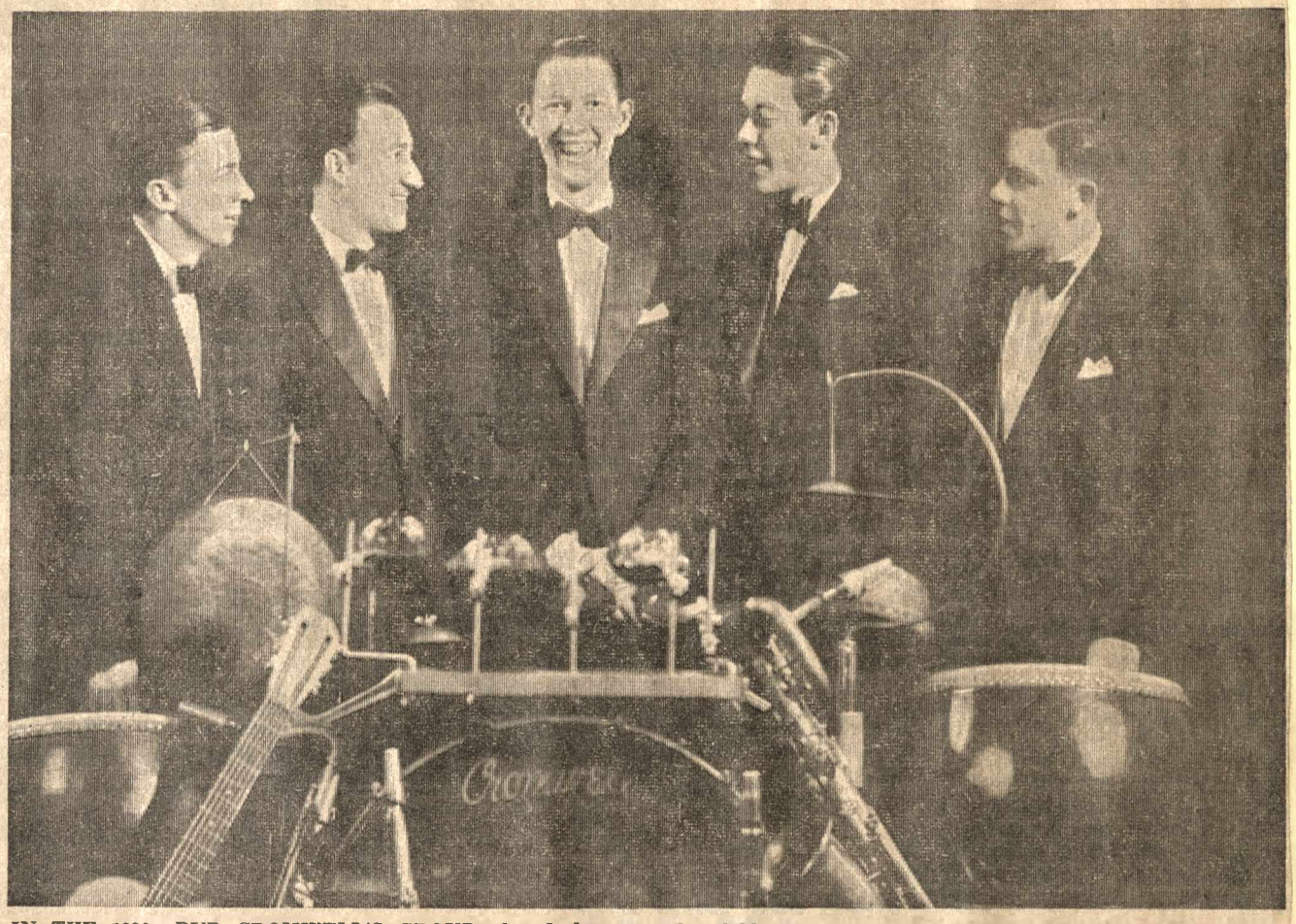
Irving "Izzy" Friedman, originally from Bicknell, played clarinet and sax in Leo Baxter's orchestra, and later became a member of Paul Whiteman's orchestra when "King of Jazz" was being filmed in California. He was in several pictures, and then turned to the technical side of studio music, first at Paramount and later at MGM, where he became director of all music for MGM productions. His professional name is I. Fried. He is now retired and lives in California. He visits Terre Haute now and then, and keeps up a correspondence with Leo Baxter.

George Beebe was a drummer with Leo Baxter's orchestra at the Liberty, and played in the bands of Fred Waring, Horace Heidt and Paul Whiteman, before going to California as a studio musician to work under Izzy Friedman.

Last in this series: Verne Brown tells about the excursion boats, his days on the road with some of the big bands.

JITTERBUGGING WAS POPULAR IN THE 1930s, and in this picture, winners of a dance contest pose at the Trianon. Presenting the grand prize is Hiram Cutler of Hillman's Jewelers. Music for this occasion was provided by Les Hite and his band from Indianapolis. Some of the fashions of the 30s have returned in the 60s—open toe sandals, suspender-type jumpers, satin shirts and saddle shoes, among others — but it's doubtful that jitterbugging will make a comeback. However, it has been reported that a revue in the East, featuring tap dancing, has received rave notices and has attracted unexpectedly large audiences, so there is still considerable interest in dancing styles of days past. Photo by Martin.

T. H. Music & Musicians



IN THE 1920s BUD CROMWELL'S GROUP played dance music at the Orpheum, now the annex to Fort Harrison Savings Association. From left are Verne Brown, piano;By Smart, trumpet; Bud Cromwell, drums; Fred Kintz, banjo and guitar, and Ralph (Skinny) Budd, sax and clarinet. By the mid-20s, waltzes were becoming less popular; Dixieland and jazz had drifted in from New Orleans, and five or six-piece groups played blues. Toward the end of the 20s, orchestras became larger, with 12 to 18 pieces. Bud Cromwell thinks that he was the first in the Wabash Valley to have a large orchestra. His twelve-piece group played at the formal opening of the new Terre Haute House in 1928. There was dancing in the ballroom and also the lobby. Photo by Martin.

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T.H. Music and Musicians

On the River and on the Road

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A Wonderful Entertainment Era, When Bands Played for Dancing

By CAROLYN TOOPS
Tribune Staff Writer

The musical career of Verne Brown, 930 N. 5th St., began on the Wabash River and took him on the road with several of the big bands during the Twenties and Thirties and into the Forties. He took time out recently to recall some of the memorable days and events of this era for a Tribune reporter.

Verne received his early training in music in the Garfield High School orchestra. He began playing music for dancing about 1920, on his family's excursion boats, the Winter and Welcome, that operated during the summer months on the Wabash River.

Verne played piano, Paul "Punk" Wisely drums, and Paul Dorsey, sax. Often Jack McDarr, a banjo player, made a fourth. According to Bud Cromwell, this combo was a favorite with teenagers and adults alike. Their music was peppy, lively and really good.

(Paul Wisely still lives in Terre Haute. Both Paul Dorsey and Jack McDarr graduated from Rose Polytechnic Institute. Dorsey is now a funeral director in Indianapolis.)

After a few seasons as a musician in Terre Haute, some of the time with Bud Cromwell's five-piece band at the Orpheum, Verne went out on the road.

One of his first jobs was with Jim Riley and his 13-piece orchestra in Fort Worth, Tex. They had a long run at the Texas Hotel and broadcast over WBAP Jim had played for dancing in the Terre Haute area for several years, and was one of the first local muscians to go into radio.

Verne was with Johnny Johnson and his Victor Recording orchestra at two different times, for a total of about 10 years. He was with Music Corporation of America (MCA) about 14 years in all.

As a member of a Whiteman unit, the SS Leviathan band and other show bands, Verne often played in vaudeville houses and dance halls. Other name bands with which he was associated were Ted Weems and Henry Busse.

On The Road

During these days on the road, the bands played many hotel engagements, some three, four and five weeks long, and some one-night stands. They traveled mostly by private auto or train. Big cars, with folding seats, could carry a seven or nine-piece group, with their luggage and instruments on a rack at the top. The highways were not too good in the Twenties and Thirties, and not very well marked. A 500-mile trip in a day to the band's next engagement could be rugged.

Train travel was not without its hazards, too. Sometimes the musicians would arrive at their destination, only to find that their instruments and luggage were on a baggage car in another city.

Later large orchestras began to travel in special buses and this mode was somewhat more convenient. At least someone else was driving and the musicians could relax or sleep. But several well-known people in the big bands died tragically in highway accidents en route to their next bookings.

The life wasn't easy, but the boys in the band had to look as though they were enjoying every minute, at least before an admiring audience — even though they sometimes had very little sleep, meals at odd hours, and somebody must have worried about the laundry and dry cleaning!

Keeping up appearance must have required heroic efforts. To the fans, however, it was all a glamorous business. Booking arrangements were critical, too, otherwise an orchestra might find itself in a small town on a Wednesday, with no work (or pay) until Saturday night. This happened occasionally, as bands worked their way across the country.

Restrictions on travel during World War II didn't make life any easier for traveling bands, especially with the 35-mile per hour speed limit, gas rationing, and crowded trains. But somehow the bands reached their destinations, and the show went on.

Goes Into Service

During World War II Verne went into military service, as did many musicians in the bands of the Forties. He served in the U. S. Navy.

Verne is still active as a musician, and currently has a five-piece combo which plays regularly at a local private club. Verne is at the piano, Pete Lamb at drums, and also is vocalists; Virgil Dean on trumpet, Jim Wright on bass and John Wright on sax. They play jazz, swing, old standards, but no rock, Verne says emphatically.

If you enjoyed outdoor dancing in the pavilions that were so popular in the summer time during the Twenties, you could also combine outdoor dancing and an excursion up the Wabash River (it wasn't navigable downstream then either) on one of the dance boats.

Two competing "lines" operated during the Twenties, and were available for private parties from about Decoration Day to several weeks past Labor Day each summer.

The cruises lasted from about 8 p.m. until 11:30 p.m. nightly. The longest trip was about 15 miles north of Terre Haute to the S and I Railroad bridge (now the Wilwaukee R. R. bridge) on shorter trips, the boats went just above Fort Harrison.

On Saturdays and Sundays there were all day boat rides, from about 9 a.m. until 4 p.m. Often the excursionists would picnic on islands or sandbars or on the high banks, and go swimming in the river in the afternoon.

Verne Brown recalls that his family's excursion boats sometimes got back to Terre Haute in late afternoon, with barely time to get ready for the evening trip.

Both excursion lines leased their boats for private parties only. Clubs and lodges would organize a party; businesses, stores and companies also took their employees on these outings. It was also a tradition for the high school senior classes to take one of these trips. Local historian Dorothy Clark, says that graduation from Garfield wasn't really official until the senior class had made the boat rip.

The boats were booked solid all summer. In case of rain, the canvas sides were used for protection against the elements, and the excursion proceeded, regardless of the weather.

Music for dancing on the boats was provided by three or four-piece groups. You could get a package deal from the Browns on music, with Verne and his group included. He did, in fact, play several nights a week on the Winter-Welcome with his combo.

Or the persons or groups arranging the charter could make arrangements for other musicians to provide music for their parties. Food was not provided by the boat lines, and arrangements for catering were made elsewhere.

Frank Graham owned and operated the Reliance-Reliable, pictured here, for about 25 years. These boats docked at the foot of Ohio St. They were similar in size to the Winter-Welcome owned by Verne Brown's father, Best S. Brown, a Wabash Ave. jeweler, who had long been interested in boats and boating. He bought the Winter and Welcome about 1920, and had then about 12 years.

They docked at the foot of Wabash Ave. near the bridge. Both had been built in Terre Haute, during the time (from flatboat days up until World War I) that a boat-building industry existed here.

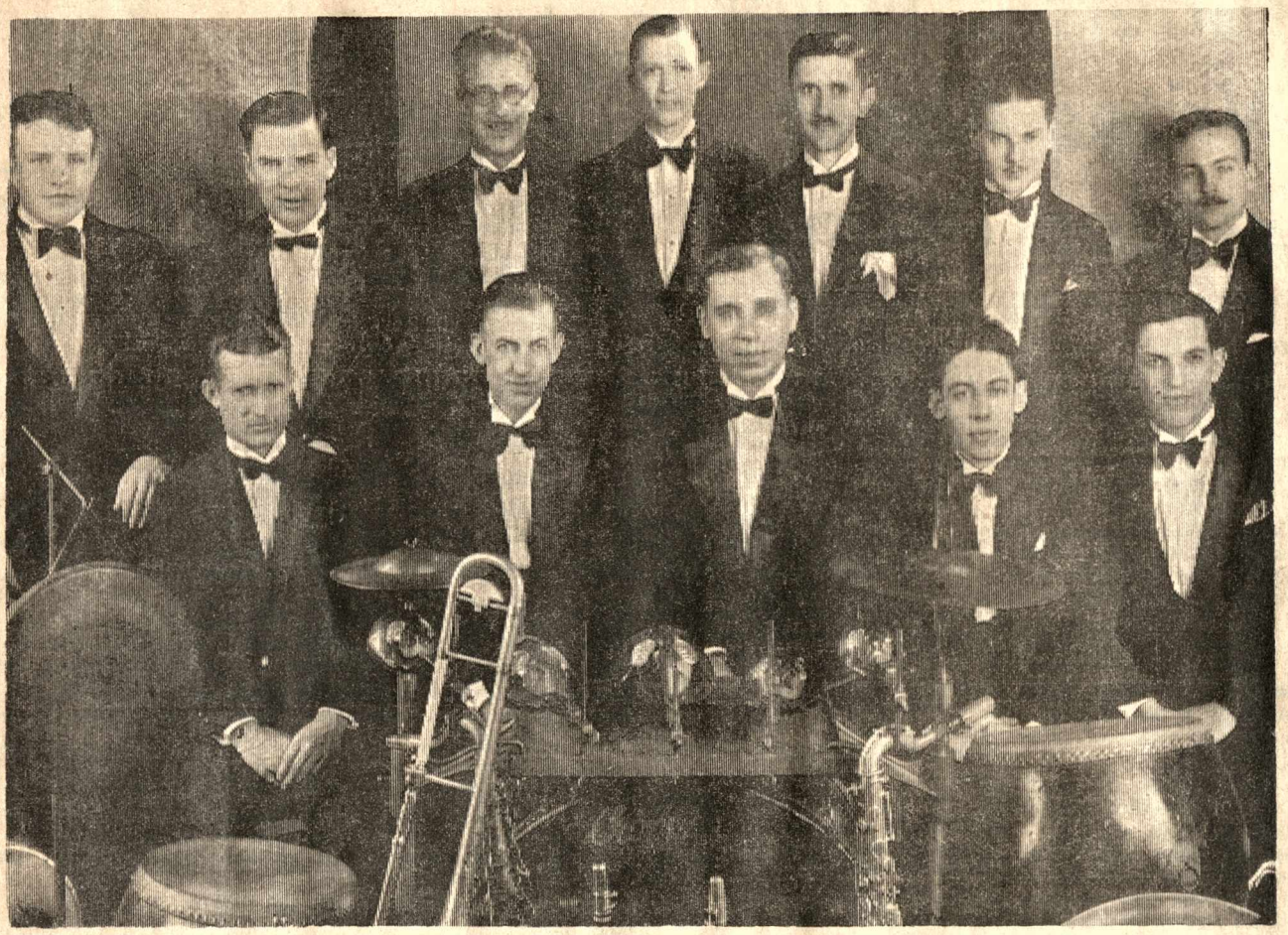
The gasoline propelled power boat Winter pushed the barge, Welcome. (Captain Graham's Reliance pushed Reliable.) The power boat was approximately 50-feet long, with a 20-foot beam. The captain was stationed in the pilot house, located on top of the power boat.

The dance barge measured about 70 to 75 feet, also with a 20-foot beam. (In Bud Cromwell's words, the dance boat was in the shape of a railroad boxcar but wider and longer.) Verne says that his father's boats carried life preservers for 300, but the usual crowds were 150 to 200. Seats were also arranged on both sides of the power boat, and it was possible for passengers to walk from one boat to the other. The boats also had their own lighting system. Everything was kept scrupulously clean, Verne recalls.

Sometimes, Bud Cromwell remembers, canoes on the Wabash River would join the flotilla and hook on to the power boats and get a free ride while the music played, and the dancers danced, and people enjoyed the lazy, hazy days and evenings of summers long past.

What Happened to Dancing?

Some say that the art of dancing was lost because musicians lost interest in playing dance music, and that the decline really began in the mid-Thirties with the introduction of swing music by Benny Goodman,



BUD CROMWELL AND HIS TWELVE-PIECE ORCHESTRA took time out to pose for a portrait at the Trianon. The year was 1928. From left, seated, are: John Scully, trumpet; Andy Allison, drums; Charles Smith, piano; Fred Kintz, banjo, guitar, and vocalist, and Frank Shepard, clarinet and sax. Standing, from left, are: Russell Keller, trumpet; Ora Davis, bass; Burl Bollin, sax and clarinet; Bud Cromwell, director and master of ceremonies; Herman Diekoff, violin; Ted Smith, trombone, and Eddie Newlin, Sax. Photo by Martin.

though he, of course, played a lot of good dance music too.

Others place the blame on Stan Kenton, but Kenton contended that he never claimed to play dance music. The emphasis on vocalists and singing groups, beginning with such singers as Frank Sinatra, tended to overshadow the bands themselves, and in many cases, bands came to be mere accompanists for the singers. Dancers stopped dancing and crowded around the bandstand to better see and hear the vocalists.

The depression, the end of prohibition, talking picutres, radio, World War II — they all had an effect on dance bands. Radio switched from live band remotes to disc jockeys. Who over 30 hasn't thrilled to remotes from such glamorous sounding places as the Glen Island Casino or Frank Dailey's Meadowbrook, or the Blue Room of the Roosevelt Hotel in New Orleans, or the Edgewater Beach Hotel in Chicago? It really didn't matter where you lived — radio brought music from hotels and ballrooms, and it was fun to listen to, and to imagine the scene.

(Being there was something else again, when the band did its fifteen-minute remote from such places as the Washington-Youree Hotel in Shreveport, La. If you were dancing there, you could hardly hear the music, and the vocalist not at all, when they were on the air.)

Somehow, gradually, slowly, the end of the era of dancing and big bands came. However it happened, and for whatever reasons, music for listening has replaced music for dancing to a great extent.

A line from an old pop tune, "Thanks for the Memory," is appropriate here — "oh, well, it was swwell while it lasted; we did have fun —"

— —

Footnotes:

Louis Armstrong fronted for the Les Hite Band, pictured in last week's story, in the early Thirities, when the personnel included Lionel Hampton on drums. Dizzy Gillespie was in the band in the East in 1942. Les later opened his own booking agency in California.

Ray "Fat" Miller, drummer with Leo Baxter's Society Five, managed the first Boys' Club in Terre Haute.

Ralph "Skinny" Budd, sax and clarinet player with several of the local bands, still lives in Terre Haute, as does Jay Holder, who played trumpet with Leo.

Henry C. Weber, 77, who lives at 439 W. National Ave., West Terre Haute, has been a musician for 58 years. He plays clarinet and sax, and played his first dance with Chris Stark in 1918, was at the Tokyo in 1919, and in orchestras at the Grand American, Indiana and Hippodrome during the Twenties He is a retired baker. He played dance music about 15 years, and in theatres about eight, and continues to play band jobs these days.

Three other musicians who began their careers in Terre Haute in the Twenties were the Shepard brothers, Frank, Raymond and Les. Frank, a trumpet player, is now deceased.

Raymond, who lives in Dayton, Ohio, still plays banjo and slide trombone, with a group at a private club there.

Les, the youngest, played trumpet in several groups here and formed his own band, later moving to Ohio. His orchestra disbanded about two years ago. Les owns and operates his own music store in Piqua, Ohio.

Like many local musicians, Les began his career when he was still attending Garfield High School. He played at the Trianon and Summer Gardens, among others. His brother and sister-in-law, Mr. and Mrs. Elmer J. Shepard, live in Terre Haute, on RR 24.

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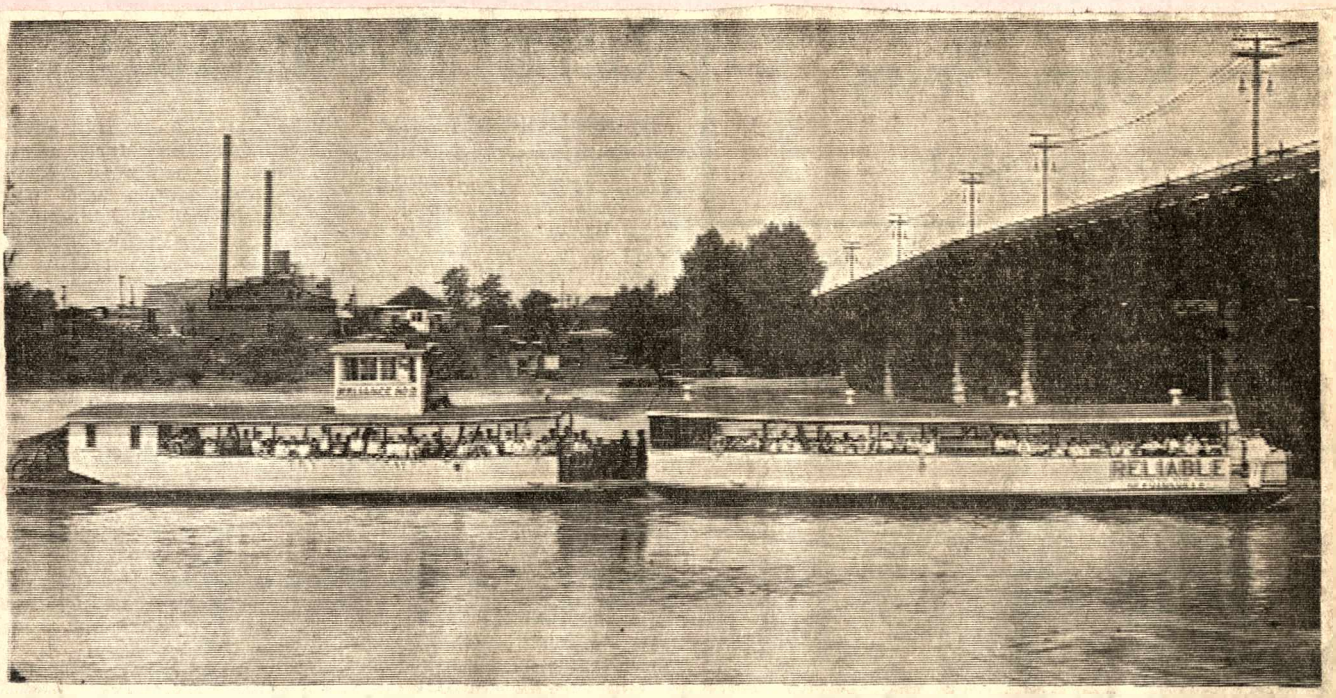

EXCURSION BOATS ON THE WABASH RIVER attracted eager crowds during the Twenties. The Reliable-Reliance was one of the two lines operating, and took private parties upriver. Small combos played for dancing on the barge, which was pushed by the power boat. Bert S. Brown owned the Winter-Welcome boats, which were similar in appearance, and which were built in Terre Haute, during the time that a boat-building industry existed here. The river cruises during the summer months were popular.

Photo by Martin.

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T. H. Music & Musicians (Part 4)

Strummin' On the Old Banjo

A Wonderful Entertainment Era, When Bands Played for Dancing

By CAROLYN TOOPS

Tribune Staff Writer

Note to Readers: In three previous features, we have attempted to recapture the flavor and excitement of the Twenties and Thirties in Terre Haute, when dancing was at its height of popularity. Information for the stories was obtained in the course of conversations with the music makers themselves and from "consumers," so to speak — the people who danced to the music, took trips on the excursion boats and who recalled from memory events of the era.

The series was not meant to be a strictly historical and documentary account; it was practically impossible, anyway, since few records were available. Several people have come forth with additional information and pictures since the third part was published. Because interest has been so great, the series will continue with at least two more installments, focusing on another local musician, Warren Henderson, who also began his career here in the 1920's, and on John Roberts, who operated a number of ballrooms and dance halls in the area during the Twenties and Thirties.

Though he doesn't have an orchestra of his own now (illness about a year ago forced him to give up this part of his work) Warren Henderson, 21 S. 13th St., is still a music man. He's a graduate of Garfield and went out for football during his senior year.

He has been in the music business all his adult life. At first he worked at Sterchi's (for 13 years) and it was from Sam Sterchi that he purchased a banjo for $200 in 1924 (quite a high price in those days). However, Warren considers it an excellent investment, because he managed to get lessons thrown in with the sale, and because a good banjo was necessary to his earning a living in music. He also received banjo lessons from the banjo player in the Coon Sanders band.

Warren organized his first group in 1922, a five-piece combo called the "Azulikus Five." It was to be pronounced "As you like us five," but it didn't always come out that way!

Unique Transportation

By 1927 he had an eight-piece orchestra, named the Gaiety Club orchestra. There were eight members, Warren recalls, because that is the mumber that the pallbearer's car which they acquired from Hickman's would hold. The size of the car often determined the size of the musical group in those days.

They played at all the local dance places, and also traveled all around the area, going wherever the dances were — to Evansville, Richmond, Joliet and up Chicago way. Except for the matter of the $1000 union dues which they could not raise at the time, Warren recalls, they might have played in Sally Rand's act at the 1933 World's Fair—but they had to pass up that chance.

For several years during the 1930's, the Henderson group was with MCA, which handled their bookings. During this period Warren had a nine-piece band that played at Ray Park, Riley, for about four years. Ray Park was considered THE place to go for summertime dancing, Warren recalls.

During the Thirties the "uniform" of the orchestra underwent some changes from the formal tuxedo, and in one of the pictures (background decor is in Spanish style) the group is attired in orchid satin shirts with full sleeves, flowing Windsor ties, cummerbunds and tuxedo pants.

This orchestra played both sweet and jazz music, one of the few at the time with much of a string section—violin, banjo and guitar.

In addition to playing in his orchestra, Warren also did a lot of directing, and many shows. His most recent work in specialty shows was in the Elks Minstrels of 1961 and 1965.

He recalls that often his orchestra would finish a Saturday night engagement, get a few hours sleep or none at all, especially if they had been playing a dance out of town, and then play at church services at Liberty Avenue Methodist Church on Sunday mornings.

No Intermissions!

Other highlights and sidelights of those days that Warren mentioned were that the standard engagement during the days of jitney or taxi dances was four hours (usually 8 p.m. until midnight) with no intermissions. The idea was for everyone to get his money's worth! Orchestra members took turns with breaks, so when a nine-piece group was playing, there were only eight on the band stand at any one time — one was always off! Now, of course, the three-hour orchestra engagement is pretty standard — with intermissions.

The Marathons

Both Warren Henderson and John Roberts, who operated a number of local places for dancing, spoke of the marathons and walkathons which attracted many customers and much attention during the depths of the depression. Cash prizes were awarded to the winners of the contests, which were really more in the nature of endurance contests than anything else, Warren recalls.

Some local people took part, but the marathons and walkathons were always won by entertainers, who performed and did specialty acts as long as there were any spectators.

It was an inexpensive way to spend an evening, and often the fans would come to watch, and even organize cheering sections for their favorite couples. The marathons and walkathons were held mostly at the Trianon and at Elm Grove in North Terre Haute.

(Those who wonder what marathons were all about will have an opportunity to see for themselves soon — a movie is being made, and is already attracting considerable comment, pro and con, even before its release.)

Another Orchestra

At one time, for about a year, Warren directed an all-girl orchestra, in addition to his regular male band. The girls played for dances at clubs and for private parties in the area.

Among the singers who were with his orchestra during the years, Warren mentioned Claude Fitzsimmons, who, he said, sounded much like Bing Crosby. Claude sang a lot on WBOW, and carrying on the family tradition, his daughter Claudia, now sings with Six Men of Note.

In 1936 Warren opened his own music store. He has been in business at this present location for the past 26 years. For a time he also operated his own booking agency. The business is now devoted to music and two-way radios. Warren also repairs musical instruments and radio equipment.

He is active in REACT, an organization of citizens band users, and his wife, Helen, monitors for REACT every evening from 10 until midnight.

The Hendersons have been married for 43 years, and have

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a son, Warren Jr., who is associated with his father in the store, and who also has his own orchestra.

Warren Sr. laughingly says that if he wanted to organize an orchestra again, he'd have to raid Warren Jr.'s group to get some of his former musicians back. Like baseball teams, he said, bands also swap and trade frequently.

Started Rhythmettes

It was Warren Henderson who got the idea for a drum and bugle corps of girls at Garfield High School in 1942. He had been asked by Garfield officials to dream up a gimmick to spark interest in the football games, and out of loyalty to his old school, volunteered to help.

They began work in October — 18 girls, whose requirements were that they must be pretty, the same size, and honor students too. The training was conducted without fanfare or publicity. The group had a dress rehearsal, sort of, in disguise, in the annual Halloween parade.

Their first public appearance (in the official costume) was at halftime of the 1942 Thanksgiving Day game between Garfield and Wiley. According to Warren, their appearance did indeed create interest, and was a surprise to the fans.

The costumes selected for the first Rhythmettes carried out the patriotic theme of red, white and blue, and were in the style of the college movies of the time. The girls wore short white skirts (not quite as short as the miniskirts of today), blue turtleneck sweaters and red beanies. The girls balked at first at wearing full length red hose with their white drum majorette boots, but it was bitterly cold the day they made their debut on the field, so they reluctantly consented to wear them.

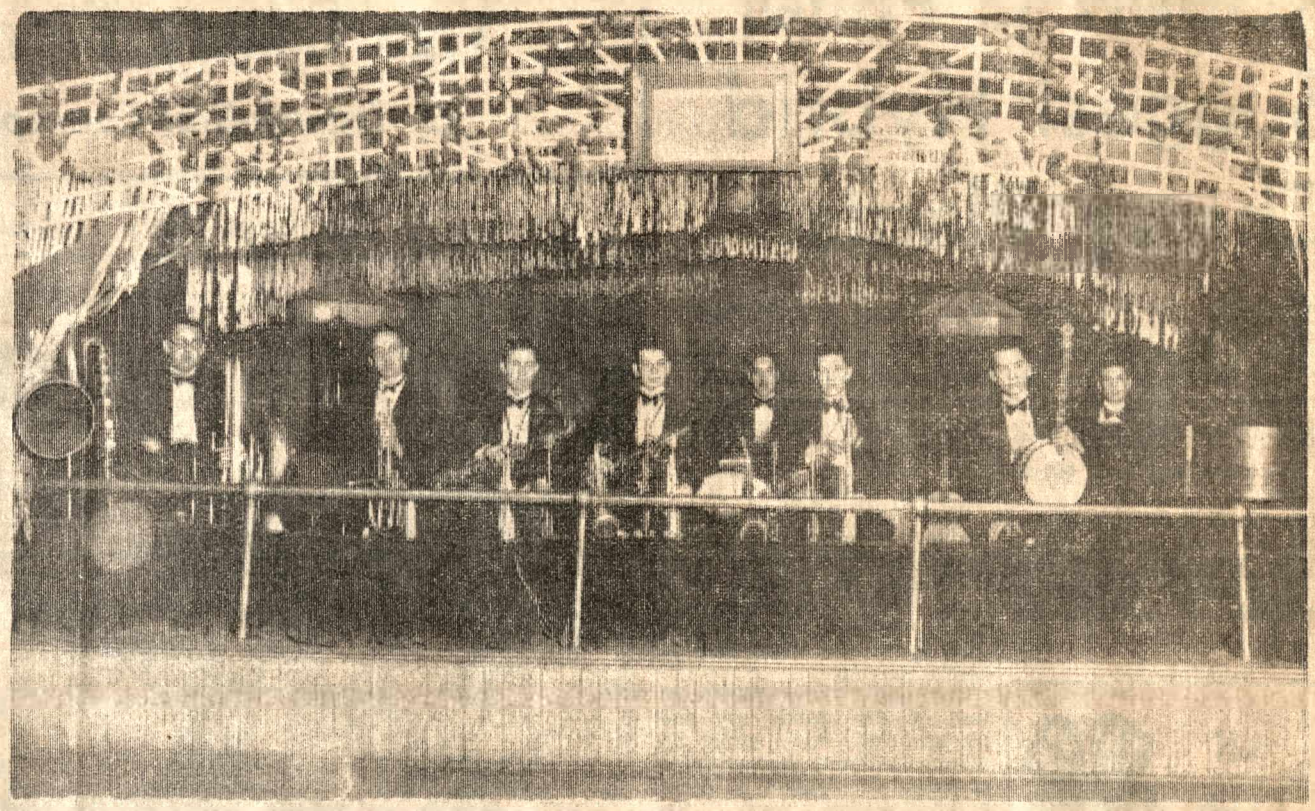
Busy Schedule

Though he has given up playing in and leading an orchestra, Warren keeps busy with the store and his other music work. He teaches string and wind instruments afternoons and evenings, so he is definitely not out of practice. In fact, he played a spirited version of "Anchors Aweigh" for a Tribune reporter on his gold-plated banjo during the interview.

In addition to his interest in music, Warren has also devoted much time and energy to politics. He had been a Republican precinct committeeman for a long time before he decided to run for city councilman-at-large in 1967, and was elected.

And his mustache — nothing new — he's worn one for years, and like his banjo, it's a Henderson trademark!

BOTH SWEET AND JAZZ MUSIC were played by Warren Henderson's orchestra in the 1930s. Standing from left are: Fritz Austin, trumpet; Ralph Williams, trumpet; Harvey Kessler, trombone and violin; Roy Neubauer, tuba; James Kelly, lead sax and violin; Milan Stonebreaker, drums, and Warren Henderson, guitar and banjo. Seated are Glenn Austin, piano, and Bud Cory, sax. The soft shirts were of orchid satin, worn with Windsor ties, cummerbunds and tuxedo pants. Photo Courtesy of Warren Henderson.



AT THE ORPHEUM BALLROOM IN 1927—Members of Warren Henderson's Gaiety Club Orchestra in formal attire as they played for dancing at the Orpheum, now the annex to Fort Harrison Savings Association. From left are: Claude Woerner, trombone and tuba; Arista Douthett, trumpet; Kenneth Baldwin, tenor; Gordon Cory, alto; Maurice Piker, drums; Harold "Ish" Malone, sax; Warren Henderson, banjo, and Clyde Wright, piano. Photo by Martin.

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T. H. Music & Musicians

A Wonderful Entertainment Era, When Bands Played for Dancing

By CAROLYN TOOPS

Tribune Staff Writer

During the dancing days of the Twenties and Thirties, many of the places in Terre Haute and the area where public dances were held were operated by one man, John Roberts, who was engaged in this phase of the entertainment business from the early 1920s until the end of the 1930s.

He took time out to share some memories of those days, and also furnished several interesting pictures, two of which are featured with this article, and some newspaper clippings.

Among the places where John held dances at one time or another were Chelsea Park, West Terre Haute, on the Paris Interurban line (perhaps the first summer dancing pavilion in the area). Winter Garden, on the main floor of the K of C building, 9th and Ohio Sts., opened in 1922; Rainbow Garden, on the third floor of the same building, opened later; Summer Garden, on East Wabash Ave., opened in 1923; the Orpheum Ballroom; Avalon Ballroom, 5th and Wabash, upstairs; Elm Grove, North Terre Haute; the Armory; Merry Garden; Forest Park, Brazil. John also promoted special dances at the Terre Haute House Mayflower Room in the early Thirties, and in addition, operated two roller skating rinks in Terre Haute at one time.

John rented his ballrooms, except the Summer Garden, which he and his partner at the time, Harry Clark, built and owned. Summer Garden was located on a 20-acre site, valued at $14,000, purchased from the Soules estate. The partners leased the grounds.

Admittance to Summer Garden, which was open during the summer months, was free, and parking (on a ten-acre field) was free also. There was a shaded grove with picnic grounds in back (Scheidler's Grove.)

On Friday, Saturday and Sunday nights admissions to the dance pavilion was 10 cents per person, and each dance ticket was five cents. John says that the dances were short — a minute to a minute and a half each.

Big Crowds

The estimate of opening day attendance was 10,000. Cliff Lowe's orchestra played for dancing. The building, a large frame structure, was decorated with red, white and blue lights on the exterior. Interior decorations consisted of tree branches festooned with carnations. The orchestra was in the middle of the floor in a fenced off area.

Crowds of 3,000 were not uncommon. People came from miles around, especially on weekends. Many patrons made the trip from Robinson, Ill., 50 miles away.

John operated Winter Garden during the winter months only. From one of the newspaper clippings, we learn that music was by Leo Baxter and his eight-piece orchestra, and that Winter Garden was "a popular kind of dance amusement with proper regulations."

"Proper regulations" involved the presence of off-duty law enforcement officers at the various dance places. John recalls that he often employed as many as seven deputy sheriffs, and several police matrons, to see that everything was O. K., and apparently there were few disturbances, considering the size of the crowds at the various dance places.

Among the people who helped keep things peaceful and orderly were: Tillie Welch, Mrs. Infange, Mrs. Hirt (whose son, Kite, played in local orchestras); Mrs. Galt; also policemen Jim Dillon, Paul Kracy, Harry Harrington and Pat Miller. Several of these doubled as ticket takers.

Food was not served; only soft drinks and cigarettes were available. At public dances there were dating couples, and "stags," both men and women.

Busy Schedule

John acted as manager himself for many of his places of entertainment, and was pretty busy during an evening as he checked his various enterprises. It was necessary to have a manager for the larger Summer Garden, and Billy Schomer had this job for a time. (Schomer later managed the Trianon, owned by the Messrs. Waterman and Williams.)

From an old ad, year unknown, we learn that there would be a matinee dance at Winter Garden on New Year's Day from 3 to 6:30 p.m. with Cliff Lowe's seven-piece orchestra, and that all was "strictly first class in every respect."

An unusual decoration at Winter Garden, an early ancestor of psychedelic lighting effects, was a large glass ball, about 30 inches in diameter, with a mirror surface, that was suspended from the ceiling and revolved as colored lights played on it. John had it specially made by Everett Dickerson, a Terre Haute craftsman, now deceased.

Decorations used in some of the other ballrooms were simpler, featuring crepe paper and artificial flowers.

For those for whom an evening of dancing was not enough, John started the "midnight frolic" at Elm Grove on Saturday nights, with dancing from 11 p.m. until 3 p.m.

Lots of Music

Many local orchestras, and some from out of town, were hired by John to provide music for all his dances. For a time he also imported entertainers from such places as Chicago or Indianapolis, on a weekly basis, who appeared with local orchestras at a salary of $75 to $100 per week. One of John's favorites was Vern Adams, of Memphis, Tenn.

The orchestras had contracts and were paid at the end of each week. They received $500 per week per band during the 1920s and 1930s, John recalls.

At the special dances, many of them held on Sunday nights at the Terre Haute House, admission was $1 per couple for the evening. John brought Earl "Fatha" Hines here for one of these one-night stands, he remembers, and the entertainer arrived from Chicago via Greyhound bus.

Some of the local orchestras which played for John's dances were Wally Akers, Leo Baxter, Jack O'Grady, Mel Marvin, the Kehoe Sisters, Cliff Lowe, Johnny "Scat" Davis, Warren Henderson and Paul Stewart.

Out of town orchestras included Les Shepard's (Les got his start here, later moved to Ohio)) George Bowsher's orchestra, also from Ohio, and Madison's Red Hots from Pittsfield, Ill.

In his picture collection, John has one of a five-piece group taken at his Aragon, 5th and Wabash — the Hoosier Revelers. With the help of Warren Henderson, Bud Cromwell and Lyman Roberts, those in the picture have been identified as Bob Cashner, Don Kwoczalla, Jack Isbell, Lloyd Reynolds from Paris, Ill., and Lyman Roberts. They provided "A Rose Treat for Dancing Feet," according to a placard in front of the bandstand.

Other individuals not previously listed in this series, that John remembers having been in bands at this places of entertainment, include: Kite Hirt, Weir Kirk, Mason Mosel, Andy Daugherty, Til Cory, Paul Griffith, Bill Bloomer, Rod Kwoczalla, Paul Hagerdy, Ted Anderson, John Wampy, Mary Downs and Ted Smith.

Popular Manager

John always knew his customers, too, and kept track of many of them. He enjoyed dancing, and it was always a treat for a lucky young lady when he took a few turns around the dance floor with her. (It was also considered quite an honor when he, as manager of a skating rink, skated with one of the customers!)

At one time John played trap drums in the Vigo County Band, and he also was with Cliff Lowe's orchestra for a while. During World War I he was in the 141st Field Artillery Band. After his discharge in 1919 he gave up being a musician and went into the entertainment business.

Earlier, when he was in his late teens, he had worked as a coal miner. He has been with Gibson Coal and Supply Co. since 1951, and says he has assisted with blacktopping many a county road and city street!

John brought his pictures and clippings in to the TRIBUNE one day when it was raining and he couldn't work. He and his wife, the former Josephine Taylor, will observe their fiftieth wedding anniversary on Dec. 9. They live on RR 2, Brazil, on the same farm where John was born. Mrs. Roberts worked in the baby department at Root's until she retired last year.

The Roberts have six children: Paul E., RR 2, Brazil, who works at Hercules; Mrs. Betty Floyd, who lives in Florida; Mrs. Geraldine Redman, Terre Haute, who works at First National Bank here; Bruce, Cedar Rapids, Iowa, who is in the

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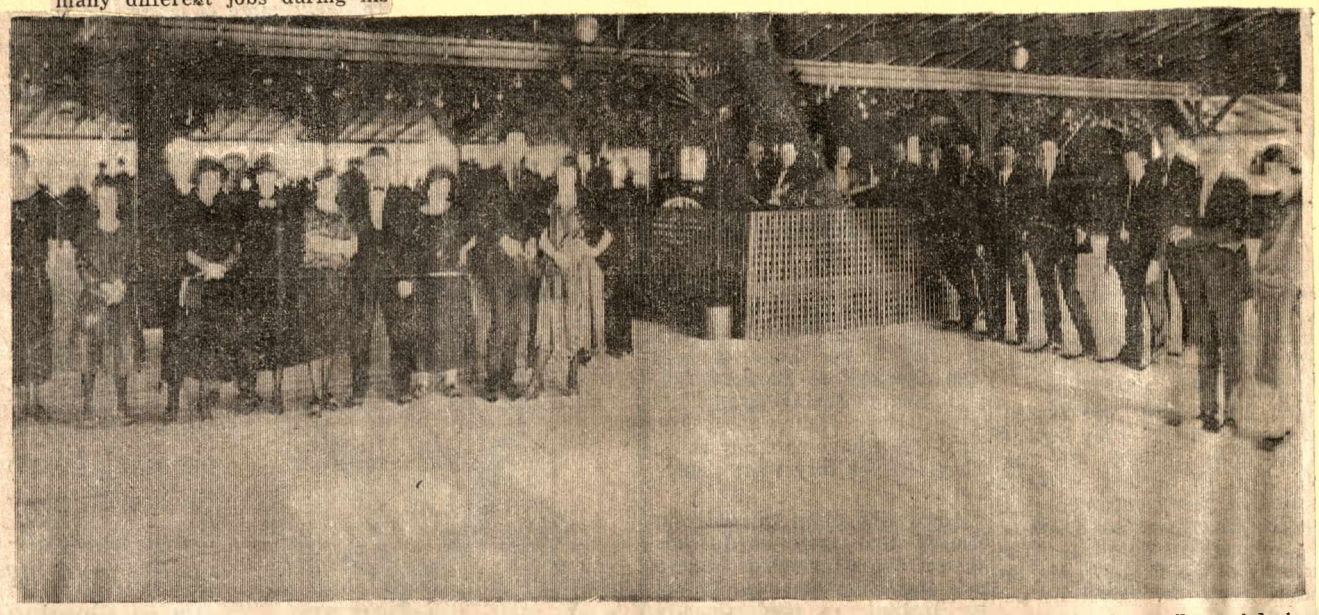
optical supply business; Mrs. Alice Long, Terre Haute, who works for the Vigo County School Corporation; and John Jr., who is a drummer in an orchestra currently playing in Las Vegas, Nev.

There are 14 grandchildren and three great-grandchildren.

John Roberts has worked at many different jobs during his busy life, but the years he spent during the Roaring Twenties and Thirties in the entertainment business here provides some of the most pleasant and enduring memories for him, and many others.



SUMMER GARDEN, OPENED IN 1923, was operated by John Roberts and his partner, Harry Clark. A very popular pavilion for summer dancing, it could hold a crowd of 3,000. In this 1923 picture, Cliff Lowe's orchestra can be seen in the fenced-off enclosure in the middle of the dance floor. Admission on weekends was ten cents per person, and five cents per dance. Photo courtesy of John Roberts.

DANCERS AT RAINBOW GARDEN, also operated by John Roberts, and located on the third floor of the K. of C. Building, 9th and Ohio Sts., took time out to pose for the camera during the 1930s. The orchestra at left rear is unidentified. Spectators could watch from the balcony at upper right. Roberts also operated Winter Garden, on the main floor of the same building. Photo courtesy of John Roberts.

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T.H. Music and Musicians

Early Days of TH Symphony are Recalled

WILL BRYANT

Martin Photo.

By CAROLYN TOOPS

Tribune Staff Writer

Along with the popularity of music for dancing in the 1920s, there was also a yearning for classical music among the residents of Terre Haute.

Several groups here in the early Twenties played together for the sheer joy of playing. Many of the best musicians of the day performed at the Washington Avenue Presbyterian Church and the First Baptist Church. All the theatres had orchestras.

First of Series on Terre Haute Symphony

And at Indiana State Normal School, an orchestra had been developed in the music department. Among the musicians were Will Bryant, who was a violinist and leader of the Hippodrome and Variety Theatre orchestras, and Miss Amelia Meyer, who taught in the piano department and did the accompanying for the group.

Bryant had come to Terre Haute in 1911 and became affiliated with the college in 1921. No definite steps were taken until 1926 to organize a community orchestra of college and city musicians, when a group of union music officials met with Will Bryant.

The idea of a symphony gained momentum, and the first performance was given on Dec. 4, 1926, by 48 of the best musicians, under the baton of Will Bryant. It was presented at the newly-opened Indiana Theatre for the state convention of Woman's Department Clubs, and featured Mrs. Alan Robertson, coloratura soprano, as soloist.

Repeat Performance

The first concert was so successful that the Department Club asked the orchestra to perform again the following year, and it did, with Miss Vivien Bard as guest soloist.

Thus began the Terre Haute Symphony, now in its 43rd season. Its purpose, then and now, has been to present fine music at low cost to the community. All through the years this remarkable achievement has been accomplished by the support and sacrifice of ordinary citizens who believed in and had enough faith in the Symphony to give of their time and money.

Two other points also deserve mention: The Terre Haute Symphony is the second oldest in the state (only Fort Wayne's is the older) and during its life it has had only two conductors, Will Bryant and James Barnes.

During the early years, the Symphony maintained a rather informal existence. It was nonprofessional, funds were limited, with the Symphony's budget less than $1,000.

The group did not have a regular program for each season. When it was ready to present a concert, it was simply announced and tickets were sold at the door. Only local talent was presented.

Highlights of the concerts of the Thirties included the appearance of Amelia Meyer as soloist in 1933, playing the Rubenstein concerto. Elsa Silverstein and Wilfred Fidlar were the soloists in 1934, and this is the year that symphony historians consider the beginning of the symphon's becoming a community endeavor.

It was at this time that several service club representatives accepted places on the board, together with a number of interested women. Service club interest dwindled later, and the orchestra drifted into

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BRASS SECTION of the Terre Haute Symphony during a concert presented in November, 1950.

ALL IN A ROW—Another interesting photograph of part of the string section during the November, 1950, concert.

A VARIED GROUP was caught by the camera in this scene of the November, 1950, concert. Photos by Martin.

closer cooperation with Indiana State.

Becomes Civic-College Activity

When President Ralph N. Tirey offered the use of concert and rehearsal halls and college instruments in return for the admission of college students and their participation in the orchestra, the symphony became a joint civic-college activity.

During the first 20 years of existence, the symphony had to hold its rehearsals and concerts at various places—the Hippodrome, Shrine Temple, First Baptist Church, the college hall and gymnasium. It has had a permanent home since 1946 in the Student Union Building.

Dr. Tirey was dedicated to the Terre Haute Symphony and served as president of the Board for several years. He continued to work for its betterment until his death in 1964.

Dr. Raleigh W. Holmstedt continued to support the symphony during his years as ISU president, and Dr. Alan C. Rankin continues the tradition. In addition to rehearsal and concert halls, ISU also makes office space available in Hulman Center for the symphony's office, which is open on a part-time basis.

On the twentieth anniversary of the symphony in 1946, Percy Grainger, who had appeared several times as guest soloist throughout the early years, returned for the occasion. At this time there were still six charter members playing in the orchestra.

During its first 20 years, the organization played approximately 60 concerts, all in Terre Haute except two at St. Mary-of-the-Woods College and one befor the National Federation of Music Clubs in Indianapolis when an all-Indiana composers' concert was played. Featured at that time was a number by Dave Koile, who was a student at Indiana State, and compositions by Will Bryant and Vivien Bard.

Will Bryant continued as conductor until his retirement in 1949. James Barnes was named to succeed him, and twenty years later, continues as conductor.

Next: The Second Twenty Years.

T. H. Music & Musicians

Trib-Star 11/23/69

The Second 20 Years

# of Local Symphony

By CAROLYN TOOPS

Tribune Staff Writer

Dr. James Barnes, chairman of the Music Department of Indiana State University, is the second conductor that the Terre Haute Symphony, now in its 43rd season, has had. He succeeded Will Bryant, who founded the orchestra in 1926 and served as conductor until his retirement in 1949.

Barnes came to Indiana State as an instructor in stringed instruments in 1948. He is a graduate of Oakland City College, obtained his master's degree at Indiana State and his doctorate at Indiana University. He was one of 50 young conductors to be chosen to study with Pierre Monteux for four summers in Maine.

The Symphony has matured under his successful baton. In 1951 he started the young people's artist contest, which attracted young musicians from a radius of 60 miles. The winner of the auditions was asked

Second of Series on
TERRE HAUTE SYMPHONY

to perform as a soloist with the symphony. This practice continued for about 10 years.

Winners have included: David Kaiserman, Hilda Boatright, Lynn Anderson, Louisa Jacobson, John Enyart, Elizabeth Roesch, Nancy Anderson, Madeline Ann McDonald, Richard Dyche, Mary Arnold, Sharon Wright, Karol Norman, and Phyllis Campbell.

Another innovation begun in 1956 by Dr. Barnes was to take the Symphony to the city schools. Since 1962 they have presented two special concerts a year and pupils have been transported to the auditorium by the Vigo County School Corporation for the free performances. This cooperative endeavor has involved the Symphony, the VCSC and the Terre Haute Federation of Musicians.

Symphony Scholarships

Dr. Barnes has encouraged scholarships, and last year the Symphony Society awarded a total of $875 in scholarships to promising ISU music students. These scholarhips pay $75 each semester and the recipients are obligated to play in the symphony.

Dr. Barnes has also appeared on TV in various music discussions and has given freely of his time to present programs for the Women's Symphony Society prior to concerts.

He was the first conductor of the Terre Haute Youth Symphony, a position he accepted on a temporary basis. This group was organized in 1964 and presented its first concert in 1965. It is made up of high achieving secondary age students from Vigo County and surrounding high schools.

Robert Carr and Arthur Hill Jr. followed Dr. Barnes as conductor of the Youth Symphony. This young people's orchestra is presently under the co-direction of Arthur Hill Jr. and C. James Schnabel.

Each year at one of the concerts of the Terre Haute Symphony the Youth Symphony performs a "curtain-raiser." Their appearance this season is set for Jan. 13, 1970.

The Music

The Symphony's historian, Mrs. Evan John, has compiled records of the concerts presented by the Symphony during the years. She has categorized what has been performed from past newspaper articles and programs, both by artists (pianist, vocalists, etc.) and by selections performed (violin concertos, pianos, symphonies, two and four pinaos, choral groups, etc.)

She reports that the Grieg piano concerto has been performed the most times, reflecting the choice of the pianist. Only two harpists have been featured soloists with the Symphony; one is pictured with this article.

In a tribute to the programming over the years, Mrs. John also notes that of a list of 44 selections rated by Broadcast Music as best numbers performed, the Terre Haute Symphony had performed 39 of them.

The Symphony brings distinguished music, both familiar and unfamiliar, to its audiences. As mentioned in the first article in this series, Indiana State University provides rehearsal halls and a concert hall for the Symphony. The musicians rehearse every Monday night, except the Monday after a concert.

The present subscription plan began in 1937, when three concerts were presented. During the 1950s there were four concerts per season, and in 1961, six.

The Terre Haute Symphony merged with Wabash Valley Civic Music in 1961, nd since then has offered a varied season's program, including four concerts by the Terre Haute Symphony, many featuring guest artists, plus two outside musical entertainments. This season's program presented the National Ballet of Canada in October and the Canadian Opera Company is scheduled for Jan. 27, 1970.

The Terre Haute Symphony draws heavily on the support of the ISU music faculty and music teachers of the community. In addition, housewives, business and professional men, students, and clerks play in the orchestra, which this year numbers about 85.

First chair players are ISU Music Faculty members. A few professional string players are imported as needed from Bloomington, Indianapolis and Greencastle.

Impressive Roster

Orchestra members listed in the program for the Oct. 28 concert, which features violinist Carroll Genn as guest artist, included:

Violins: Earle R. Melendy, Concertmaster; Jerome Fougerousse, Assistant; Victor Danek, Principal; James Dailey, William Lackey, Katherine Owens, Kenneth Jenkins, Jill Brewer, Leslie Klein, Brenda Kline, Hazel Loewenstein, Sharilyn Miller, Herman Berg, Patience Berg, Marilyn Walwik, Ruth Nell Hayward, Sandra Hanes, Sister Mary Loudres, Sister Carol Nolan, Bonnie Hill, Kyong Kim, Hal Cleveland, Steve Sibrell, Eleanor Smith, Joseph Koob.

Violas: Paul Tarabek, Principal; Arthur Hill Jr., John Mooney, Jeane Wilt, Carole Grimes, Jacqueline Weaver, Sally Ricketts, Rex Conner.

Cellos: Robert Montgomery, Principal; James Schnabel, Lou Petrulis, James Higgins, Brenda Logan, Nancy Troxel, Cassell Grubb, Debbie Terrell.

Basses: William Kennedy, Principal; Louise Hansen, Jean Smith, Debbie Van der Voohrt, William Hatt, Dale Spurlock.

Flutes: Robert Klein, Principal; Jane Adams, Paula Schubert.

Piccolo: Paula Schubert; Oboes: William Denton, Principal; David Wilkinson; English Horn: David Wilkinson.

Clarinets: Harry Gee, Principal; Albert Owens; Bassoons: Stanley Petrulis, Principal; Linda Sims; French Horns: David Watkins, Principal; Nancy Watkins, Ralph Templeton, Jon Florek, Eric Apfelstadt.

Trumpets: Dalvin Boone, Principal; James Church, Gordon Curtis; Trombones: Charles Burgess, Principal; Carl Williams, Hal Sharpe; Tuba: Gerald Stitt; Percussion: Neal Fluegel, Principal; David Hollar, Jacqueline Meyer.

Harps: Roslyn Rensch, Principal; Linda Hudson. Manager, Hal Sharpe; Stage Manager, Carl Osborne, and Assistant Stage Manager, Eric Apfelstadt.

Ordinarily the musicians furnish their own instruments. Recently the Women's Symphony Society presented a solid silver piccolo to Louise Clark, who has played in the Symphony for several years.

Next: "They Also Serve—Behind the Scenes." In order to keep the Symphony going these past 43 years, many people have shared their time, talent and money to assist the Symphony in many ways. The final article in this series will deal with the board of directors, the auxiliary organization, the Women's Symphony Society and the way that volunteers have helped the semi professional orchestra throughout the years.

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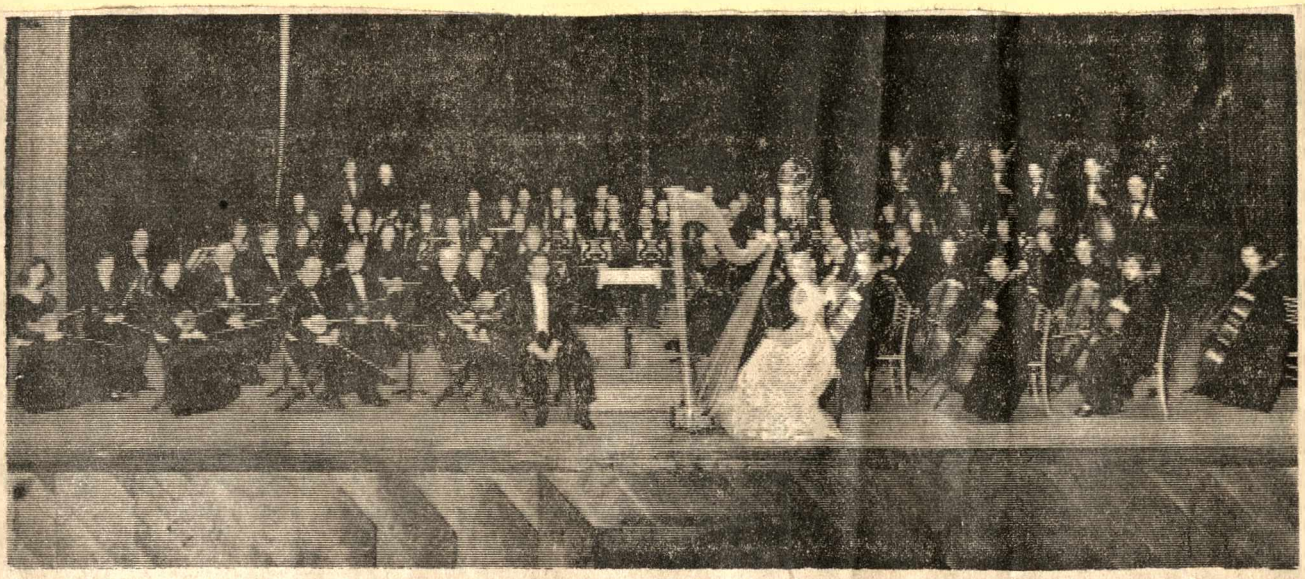

LOIS BANNERMAN, HARPIST, was the featured soloist at the concert presented in May, 1951, by the Terre Haute Symphony.
Photo by Martin.

TRIO OF STROLLING MUSICIANS from the Terre Haute Symphony, costumed as English minstrels, played in the lobby and dining rooms of the Terre Haute House and Deming Hotel, at Meis and Root's, and at the Goodie Shop in December, 1960. From left are Dan Woodford, Mrs. Kenneth Taylor and Dale Spurlock.
Photo courtesy of the Terre Haute Symphony Association.

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T. H. Music & Musicians

Terre Haute Symphony in Unique Position

By CAROLYN TOOPS

Tribune Staff Writer

The Terre Haute Symphony has achieved a unique spot in the history of civic symphonies in the nation. Its first conductor, Will Bryant, established the policy, rare for non-professional orchestras, of presenting nationally known soloists, along with local musicians.

The Symphony's achievements represent the combined enthusiasm and sustained interest throughout the years of many, many people who have helped to bring fine music at

Last of a Series

low cost to the residents of Terre Haute and the area. Working together to accomplish this have been the conductors, musicians from the Wabash Valley. Indiana State, civic and cultural groups, patrons . . . all sharing their time and talents, in additional to making financial contributions.

Admittedly there have been difficulties and differences of opinion at times, but the Symphony has managed to survive the struggles, and. in its 43rd year, is alive and well.

Financing was, and continues to be, for the Symphony and many other cultural organizations, a never-ending job. The funds of the Symphony come mainly from the sale of series subscriptions, from single-admission ticket sales, from gifts by generous individuals and businesses who appreciate the value of this cultural asset to the area, plus a small amount from advertising in the concert programs.

Financial Support

Financial support also comes from the Women's Symphony Society, which last year raised $4,100 for he benefit of the Symphony through several projects.

Special categories of memberships are established for contributors, who also receive a listing in the series programs. Types of membership include endowment, sustaining, contributors, donors. patrons and friends of the orchestra. Information about the various types of membership may be obtained from the Symphony office, located in Room 327, Hulman Center.

All season subscribers are members of the Symphony Association, a non-profit organization. An elected board of directors conducts the business of the association. The board meets quarterly. It has a maximum of 39 members. After the merger with Civic Music in 1961. the board was enlarged to include members from Civic Music. (Civic Music, a cultural competitor of the Symphony, for a number of years promoted a subscription series of about four outside entertainments per season, including symphonies.)

Current officers are Dr. W. A. Shackelford Jr., president; Mrs. Richard A. Heustis, vice president; Mrs. V. L. Tatlock, treasurer, and Mrs. William F. Carroll, secretary.

Members of the board of directors are Mrs. C. A. Banks, Mrs. James R. Bash, Dr. Benjamin S. Benjaminov, Morris B. Blumberg, Miss Dorothy Braxton, Dr. H. M. S. Bristol, Dr. Neal Cannon. Dr. Donald J. Carpenter, William E. Cook, Dr. Wayne A. Crockett, Mrs. Lillian Drummy. Wilburn Elrod, James S. Hamilton, Shelton Hannig, Mrs. Bertie Higgins, Arthur D. Hill Jr., Mrs. Luther Johnson;

Also, Miss Henrietta Kadel, Mrs. Leonard Kincade, David J. Kirk, Mrs. Morris Lebowitz, David Lee, Dr. Ludimere Lenyo, Louis Markus, Mrs. Ralph A. Nolte, Warner H. Paige III. Mrs. Alan C. Rankin, Dr. John T. Reed, Mrs. Thomas W. Roberts, Rev. Donald Schedler, James Shanks, Rev. Robert Stuenkel, Mrs. John Truitt, and Dr. Clair D. Woodward.

Honorary members of the board are Mrs. R. W. Holmstedt, Mrs. Evan John and Mr. Isaac Stern.

Some of the past presidents of the Symphony have been Dr. W. W. Drummy Jr., Dr. John T. Reed, Dr. Fred McCrea, the Rev. William Stineman, Dr. Wayne Crockett, John Bloxsome, Miss Katherine Becker, Charles Seward, and Dr. Ralph Tirey.

Symphony Office

Ann Carroll, secretary of he Symphony Association. also works on a part-time basis as office manager. The Symphony's headquarters, provided by Indiana State University, are located in Room 327, Hulman Center. The office is open from 12 until 3 p.m. each Monday, Tuesday and Wednesday.

Mrs. Carroll handles details of the subscription drive in the fall of each year, and keeps the membership records. There are about 825 memberships this season. In addition, ISU purchased a block of 500 tickets that are available at no charge to students; Rose Polytechnic Institute has provided a block of 50 tickets for RPI students.

Mrs. Carroll's other duties include the mailing of brochures and the regular letter to each subscriber that goes out before each concert. Also this season the Symphony, the Sheldon Swope Art Gallery and Community Theatre are cooperating in the issuance of a cultural calendar for all their members. The calendar is compiled by the Symphony. Postage costs are shared by the three organazations.

Volunteers assist with these mailings, with the annual subscription drive, and with other jobs that are necessary to the successful operation of the Symphony.

Mrs. Carroll is the fourth part-time secretary that the Symphony has had. Others were Mrs. Gordon Belles, Mrs. John K. Lamb and Mrs. Richard Angell.

The job of treasurer takes considerable time, says Mrs. V. T. Tatlock, who has served in this capacity for the past six years, but she adds, "I'm happy to be able to do this for the Symphony."

Among the expenses of operating the Symphony are the printing of the brochures and programs, postage, rental of music, fees for outside artists and musicians, plus modest amounts for the musicians who play in the Symphony. and office supplies. Also the Symphony is required to be a member of the Symphony League and ASCAP (American Society of Composers, Authors and Publishers).

This season, for the first time, the Symphony has a manager, Hal Sharpe, who relieves the conductor, Dr. James Barnes, of much of the detail work of arranging and publicity, and occasionally filling in at the office when necessary.

Ushering is done by members of Sigma Alpha Iota and Phi Mu Alpha Sinfonia honoraries at ISU.

Program Notes

One of the chores necessary to making the season enjoyable, interesting and informative for subscribers is to have program notes and information about the music and artists. Both the pre-concert letter and the programs are prepared by Dr. John T. Reed, who also has served the Symphony as president and as treasurer. The late Dr. Lawrence E. Eberly prepared this information for several years.

On many occasions, officers and members of the board have contributed special articles for the neyspapers, and have also made appearances on TV and radio to promote the Symphony. As mentioned in a previous story, Dr. Barnes has also done this on many occasions in behalf of the Symphony.

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ABOUT 1960 AT A LUNCHEON MEETING—From left, Dr. Ralph Tirey, an unidentified gentleman, Mrs. Ben Jenkins, Mrs Russell Lehman, Mrs. Evan John, Mrs. Sam Beecher Jr., Mrs. Gordon Belles and Mrs. Robert Ryan. Standing, from left, are Dr. James Barnes, Jerome Fougerousse, William Lackey, Miss Katherine Becker, Mrs. Ralph Horton, Mrs. E. E. Marsau, Miss Stella Tatlock and Miss Vivien Bard. Photo by Martin.

Women's Symphony Society

In 1963 an effort was made to organize a woman's guild to assist in the work of the subscription drives. Some of the groundwork was laid by a committee headed by Dr. Martha Pearman.

Mrs. Raleigh Holmstedt launched it as a full-fledged organization and served as its first president. Mrs. Evan John served for the following two years, next Mrs. Ralph Nolte. Mrs. Lillian Drummy is the current president.

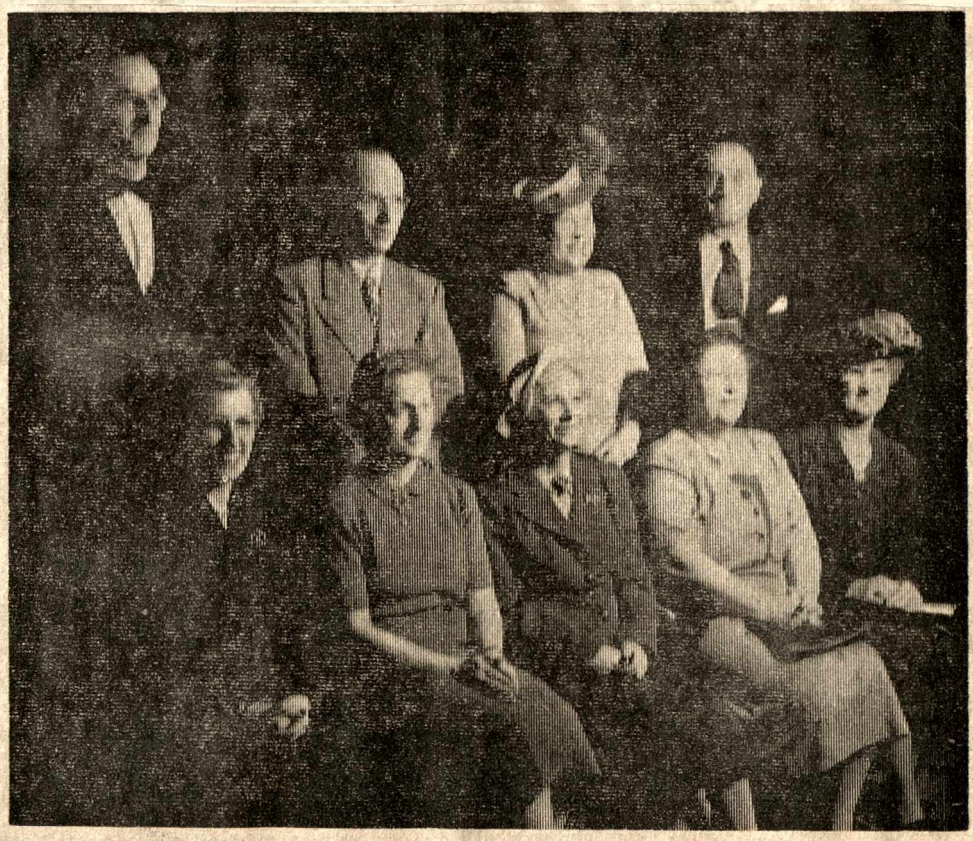
Last year, through the efforts of the Women's Symphony Society, a contribution of $4,100 was made to the Symphony. The money was raised by several projects. The group sponsors a round robin bridge series, a candle bazaar and a blossom sale. In 1969 the first formal symphony ball was held, and plans are to continue this the gala affair.

Membership in the women's group is open to all women subscribers. Meetings are held several times a year to hear speakers or study concert programs in advance. On many occasions Dr. James Barnes has presented the program for the women's auxiliary organization.

Volunteers from the board and from Women's Symphony Society assist the Symphony in other ways, by helping with the annual subscription drive, selling advertising in the programs, etc.

It is a definite advantage to community to have active cultural endeavors, such as the Terre Haute Symphony, and we can be proud of having the second oldest symphony in the state and one of the finest in the Midwest.

In the case of the Terre Haute Symphony, we are indeed fortunate to have such a happy blend of "town and gown" and the wholehearted and enduring support of so many people.



BACK IN THE 1950s—This group posed, perhaps at a board meeting of the Symphony. Seated, center, Miss Vivien Bard, and seated right, Miss Blanche Rippetoe. Standing from left are Charles Woerner, one of the charter members of the Symphony; Jerome Fougerousse, Mrs. Ralph Tirey and Dr. Ralph Tirey. Others in the group were not identified. Photo by Martin.

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Youth Symphony Orchestra Success Story

Editor's Note: The story of the Terre Haute Youth Symphony involves many disparate elements and has had several far-reaching effects. It began shortly after school reorganization for Vigo County went into effect in January 1961. The growth and success have come about through the hard work and cooperative efforts of the many people in Terre Haute and Vigo County who cared, and who were (and are) willing to help in different ways.

By CAROLYN TOOPS
Tribune Staff Writer

Perhaps the idea would have emerged anyway, sooner or later, but the famous (or infamous) Saturday Evening Post article on Terre Haute in the Feb. 11, 1961, issue of the now defunct publication provided the impetus for the establishment of the Terre Haute Youth Symphony nine years ago.

For Additional Pictures See Roto Section

It was a class in World History at Garfield High School, taught by Leslie J. Evinger, that took up the challenge. Evinger was also the band director at Garfield at the time. He is presently the principal of Midvale School, Tucker, Ga.

At this time Helen Ross was chairman of the social studies department at Garfield. Among the subjects for discussion and action that year was involvement of students directly in governmental affairs, as suggested in a citizen education project of Columbia University.

Involve themselves the students and Evinger did. Looking for ways to improve the city after the critical magazine article appeared, Evinger relates that he spoke with a friend, City Councilman Myron Busby, now deceased, about some things which might be done.

Set Up Project

They decided that a Youth Symphony might be one project which would help, and that it should be operated by the city, and not the school system, since it was the city which had the bad name. Evinger notes that it also provided him with the opportunity to teach the workings of representative government.

Evinger presented the idea to his class, and they were glad to undertake it. They began by getting as many names as they could on a petition. Next they called on Mayor Ralph Tucker, and presented the idea to him. He was in favor of the plan.

Next they called on all members of the City Council to ask them for their support. They put the provisions for the City Ordinance into outline form, after which Councilman Busby incorporated them into Special Ordinance 13, 1961, which he introduced at a regular council meeting early in 1961.

After the usual council procedures, which Evinger's class followed with great interest, final passage came during the regular meeting of April 18. Mayor Tucker signed it on April 19, 1961, and the Youth Symphony was on its way.

In brief, the ordinance provided for the Mayor to appoint a three-member Board of Managers, which would choose a conductor and establish policy. It also made provision for financial support by the City of Terre Haute. The Board is required to make an annual report for the Mayor covering all activities of the Youth Symphony.

Ex-officio Member

The City Controller is an ex-officio member of the Board. Raymond F. Thomas served in this capacity during the term of Mayor Tucker, and the present City Controller, Carl Price, is currently on the Board, along with Mrs. Thomas Hogan, Dr. Wayne Crockett and Marsee A. Cox, all of whom were original appointments and who have accepted reappointments.

Funds of approximately $2,000 annually have been appropriated by the Terre Haute City Council for the operation of the Youth Symphony. This included in the budget of the Board of Public Works and Safety.

The purpose of the Youth Symphony is to offer secondary instrumental music students in Vigo County schools an opportunity to participate in a high achievement orchestral experience not obtainable in their respective high schools. The orchestra provides experiences in performing and rehearsing the finest literature possible in the repertoire.

A secondary purpose is to provide a training ground for future civic and university orchestras.

The Youth Symphony rehearses outside school time, using Vigo County School Corporation facilities, equipment and directors in the music department, from September to June.

Rehearsals are held on Saturday mornings at Sarah Scott Junior High School, sometimes with every available room in use, including the gym, choral rooms, various classrooms and the portable classrooms. Last year they used the stage, too.

About 135 students from Vigo County secondary schools are participating in the Youth Symphony this year, plus a few from Brazil, Clinton, Sullivan and Marshall, Ill. About 94 of these will be on stage Tuesday, Jan. 13, at 7:45 p.m. at Tirey Memorial Union Building on the ISU campus, for their first concert of this season, just before the concert of the Terre Haute Symphony. The Youth Symphony is conducted by C. James Schnabel and Arthur D. Hill Jr.

They will perform the Berceuse and Finale from Firebird Suite by Stravinsky; Suite in A Minor, Overture by Telemann, with Miss Rita Morris as solo flutist; Symphony No. 2, Finale, by Giannini, and Flower Drum Song by Rodgers and Hammerstein. This is the third season that the Youth Symphony has performed a "curtain raiser" at Tirey Union Building.

Co-conductor Arthur Hill notes that "this is the only concert we play in a good auditorium at present, and we're glad to have this opportunity."

Start Second Group

This fall, because of the large number of talented young musicians, it became necessary for conductors Hill and Schnabel to start a second orchestra. Assisting with this group are several ISU facuty members, including Paul Tarabek, James Dailey and Robert W. Montgomery. Wilburn T. Elrod serves as assistant director to Hill and Schnabel.

Other local concerts of the Youth Symphony are scheduled for April 10, for students at Honey Creek High School; Sunday, April 5, for the public, at Gerstmeyer High School Gymnasium; and the final one in late May or early June at Deming Park, with special awards to again be presented by Mayor Leland Larrison to outstanding seniors.

In addition, the Youth Symphony will go by bus to Evansville, the weekend of April 10 where it will perform a concert. Young musicians from Evansville will visit Terre Haute on March 18 and 19, and will present a concert here. Tentative plans have been made for the Terre Haute Youth Symphony to make a bus trip to Owensboro, Ky., this spring, for a similar concert tour.

Additional funds to help pay for these activities are being sought by members of the Youth Symphony and boosters of the group, including special Tag Days held this weekend. A parents group, under the leadership of Mrs. Duane Terrell, 12 Potomac Ave., has been formed to assist Conductors Hill and Schnabel with some of the detail work of a non-musical nature connected with the Youth Symphony. This involves such things as assisting with fund-raising projects, chaperones, for the bus trips, making arrangements for food and lodging for the visiting students from

Evansville, and helping at the concerts. Anyone wishing to assist should call Mrs. Terrell to volunteer.

The Conductors

Dr. James Barnes, chairman of the ISU Music Department, and conductor of the Terre Haute Symphony, served as conductor of the Youth Symphony during its first year of existence, after which the music teachers in the Vigo County School Corporation assumed responsibility.

Robert Carr, VCSC coordinator of music, had charge of the group for the next two and a half years. He is credited with the development of a comprehensive music program in the couty-wide reorganization which went into effect in January, 1961.

According to the present co-conductors, Arthur D. Hill Jr. and C. James Schnabel, the progress made in the VCSC's music program is one of the outstanding accomplishments of school reorganization. Not only have opportuinties been provided for students to participate in orchestral work, but also the band and choral programs in VCSC schools have also gained much, they add.

It was Carr who sold the idea of a comprehensive music program to the first VCSC school board, and who worked out the structure of the program.

Carr is now teaching at Ball State University. He served as executive secretary of the Indiana Music Educators Association and was state supervisor of music for two years with the State Department of Public Instruction.

Wilburn T. Elrod succeeded Carr as conductor of the Youth Symphony and served in this capacity for six months. He currently serves as assistant director. He is assistant professor of education and supervisor of secondary studnet teaching at ISU, and was formerly in charge of the music program at State High School.

Arthur D. Hill Jr., coordinator of music for the VCSC, was the next conductor. He has been in this post for the past three and a half years.

C. James Schnabel, VCSC music teacher, is working with Hill as co-conductor for the second year.

Hill has been with the VCSC since 1966. He has worked in the area of public school music all but one year since 1948. He obtained his Bachelor's and Master's degrees at ISU and did additional graduate work at the University of Iowa, where he also held an assistantship.

His teaching experience includes seven years at Elkhart, eight years at Martinsville, and three years in the Iowa City schools.

Schnabel, now in his third year with the VCSC, earned his BS degree at ISU. He spent two years in military service and taught eight years in the Lafayette schools. He earned his master's at Purdue University.

Not only have Hill and Schnabel had considerable experience in building orchestras, but both are string men. Hill plays the viola and Schnabel the cello. Both are also on the board of the Terre Haute Symphony and play in that orchestra.

In their work with the Youth Symphony, they stress that it is geared toward major orchestral works, not watered down versions. Some comtemporary selections are also performed. Usually the Youth Symphony plays a movement or two, not a whole symphony.

Looking Back

According to Hill and Schnabel, the growth of string instruction in VCSC schools is a tribute to the untiring efforts of Jerome Fougerousse, chairman of string instruction in the local school system. Only 45 students were receiving string instruction in 1964; at present there are 1100. There has also been a growth in the number of students taking wind instruction. Lessons are given at school in the fifth through eighth grades, and some students also take private lessons.

When the changes in the music program were undertaken, there was a definite lack of teachers available, so Fougerousse began a weekly in-service training program for VCSC elementary music teachers, to enable them to begin teaching string instruments to their students. This crash program helped get things off to a good start. At present there are six string specialists in the VCSC music department.

As string instruction has grown, the demands for qualified music teachers in Indiana schools have had an effect on the teacher-training institutions, in the courses offered and methods of instruction.

In the VCSC, all secondary schools with the exception of West Vigo, now have orchestras. The one at Wiley is in its third year, and the one at Honey Creek in its second year. Both are conducted by Jim Schnabel.

William Hatt is in charge of the orchestras at both Garfield and Gerstmeyer, which were started this school year. All the junior high schools have large orchestras.

Opportunities for students to participate in music programs are available, and many are taking advantage of them through their school band, choral groups, orchestras and Youth Symphony.

In turn, the Youth Symphony provides an opportunity for friends, families, boosters, and music lovers to attend their concerts. The first opportunity of the season is at hand on Tuesday, Jan. 13.

"Support the Terre Haute Youth Symphony" is the message imprinted on the tags distributed throughout the county by the young musicians.

Everyone can help this worthwhile organization, one which is a source of pride to Terre Haute and Vigo County.

THE CONDUCTORS—C. James Schnabel, left, and Arthur D. Hill Jr. are co-conductors of the Terre Haute Youth Symphony. Both have had considerable experience in public school music, building orchestras. This is the second year they have worked together as co-conductors of the youth orchestra.

T.H. Music
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cont. 57 pictures
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A VARIETY OF WIND INSTRUMENTS was caught by the camera as the young musicians rehearsed at Sarah Scott Junior High School on a recent Saturday morning. About 135 students from Vigo County secondary schools play in the Terre Haute Youth Symphony.
Photos by Martin.

A VIEW OF VIOLINS at a recent rehearsal of the Terre Haute Youth Symphony. First concert will be a "curtain-raiser" performance Tuesday, Jan. 13, at 7:45 p.m. at Tirey Memorial Union Building, preceding the concert of the Terre Haute Symphony.